

ĆIRIL METOD IVEKOVIĆ

Arhitekt, redovni profesor Tehničke visoke škole u Zagrebu.
Klanjec, 1. VI. 1864. Zagreb, 15. VIII. 1933.
Akademik – pravi član Umjetničkog razreda od 6. V. 1922.

Architect, professor at the Technical College in Zagreb.
Klanjec, 1. VI. 1864 Zagreb, 15. VIII. 1933
Academician – full member of the Arts Department from 6 May 1922.

1870–78.

Osnovna škola u Klanjcu i četiri razreda gimnazije u Varaždinu i Zagrebu.

1883–84.

Dvogodišnja viša obrtna škola u Beču.

1884–85.

Povratak u Zagreb i zaposlenje u ateljeru arh. Hermanna Bolléa, gdje pod njegovim nadzorom vodi klesarske radove restauriranja katedrale na Kaptolu, a zatim gradnju grkokatoličke crkve sv. Ćirila i Metoda u Gospojinskoj ul. Gornjega grada (danas Ulica Ćirila i Metoda) prema nacrtima Bolléa. – Imenovan učiteljem klesarstva u novoosnovanoj Obrtnoj školi u Zagrebu (1885–86).

1886–90.

U težnji za višom naobrazbom napušta Bolléa i Obrtnu školu te pješice odlazi u Beč, gdje je primljen na studij arhitekture na Akademiji likovnih umjetnosti kod prof. Karla Hasenauera. Da proživi, uz studij radi u arhitektonskim ateljerima Helmera i Fellnera te kod arh. Ohmanna. Nagrađen je Gundelovom nagradom 1888. g. U zadnjoj godini prima stipendiju Akademije te više nagrada za svoj rad. Diplomira 1889. i kao nagradu za veliko zalaganje, stručno znanje i marljivost dobiva sredstva za studijsko putovanje po sjevernoj Italiji. Nakon povratka u Beč zaposlen je u ateljeru prof. Hasenauera na izradi detalja za Umjetnički muzej Dvora i unutrašnjosti novog krila Hof-burga.

1890–96.

Ožujka 1890. g. odlazi u Sarajevo, gdje je zaposlen kod Bosanskog-hercegovačke zemaljske vlade. Projektira i gradi zgradu Mirovinske zaklade (1890–91) u neorenesansnom stilu i obnavlja Ali-pašinu džamiju u Sarajevu (1890–92) te izrađuje kiratjam u Banjoj Luci i projekt za Gradsku vijećnicu

1870–78

Attended primary school in Klanjec and four years of general secondary school in Varaždin and Zagreb.

1883–84

Two-year post-secondary crafts school in Vienna.

1884–85

Returned to Zagreb and was employed in the architectural studio of Hermann Bollé, under whose supervision he did stonemasonry restoration work on the Zagreb cathedral. After that, he was construction manager of the Eastern-Rite Catholic church of St. Cyril and St. Methodius in Gospojinska Street (now Cyril and Methodius Street) in the Upper Town to the plans drawn by Bollé. –Iveković was nominated teacher of stonemasonry in the newly founded Crafts School in Zagreb (1885–86).

1886–90

Aspiring to higher education, Iveković left Bollé and the Crafts School and travelled to Vienna on foot. There he was admitted to the Academy of Fine Arts in the class of Professor Karl Hasenauer. In order to support himself while studying, Iveković worked for the architectural studio of Helmer and Fellner and for architect Ohmann. He was awarded the Gundel Prize for 1888. During his last year at the Academy he was awarded a grant as well as several prizes. He graduated in 1889 and was rewarded for his great diligence and professional knowledge with a grant for a study visit to northern Italy. Returning from the tour, Iveković was engaged by the studio of Professor Hasenauer to work on the details of the Arts Museum of the Imperial Court and the interior of the new wing of the Hofburg.

1890–96

In March 1890, Iveković left for Sarajevo, where he was employed by the regional government of Bosnia and Herzegovina. He worked on the project of the Retirement

u Brčkom (1891). Preuzima gradnju Gradske vijećnice u Sarajevu (1892–96) te kompleks Medrese sa džamijom i šadrvanom u Travniku (1895–96), a s arh. Ribarićem izrađuje projekt za uređenje parka Ilidže (1895).

Zgrada Gradske vijećnice u Sarajevu ubraja se među najveće i najreprezentativnije objekte austrougarskog vremena u Bosni. Prvi projekt izradio je arh. Karl Pařík, ali taj od nadležnih nije prihvaćen, pa je 1891. zadatak povjeran arh. Aleksandru Witteku, koji je projekt doradio u pseudomaurskom stilu nakon studija uzora u Kairu. Ubrzo nakon početka gradnje, 1892. teško je obolio arh. Wittek, a nacrti su bili nerazrađeni i nedovršeni. Iveković je dobio zadatak da izradi i dovrši potrebne nacрте i izgradi zgradu vijećnice. Nacрте je izradio i dovršio 1894. a gradnja je završena 1896. Zgrada je projektirana u pseudomaurskom stilu, s osnovicom neorenesanse. Tlocrt je istokraki trokut s kulama na odrezanim uglovima, s istaknutim središnjim rizalitom na stranicama. Prema obali Miljacke projektirano je glavno pročelje. U jako istaknutom rizalitu otvoreni je trijem s ulaznim stepeništem, iznad kojeg je na katu prostrana lođa ispred velike svećane dvorane. Trijemom se pristupa u središte zgrade, u prostrano i visoko šestorkutno predvorje-hol s arkadama i galerijama za prilaz do svih dvorana i ostalih prostora kata. Predvorje je s vitrajem, iznad kojeg se uzdiže kupola izvedena od čelične rešetkaste konstrukcije.

1896–1920.

Napušta Bosnu i odlazi u Dalmaciju, u Zadar, gdje je izabran za građevnog savjetnika u Namjesništvu, pa preuzima odjel za kulturne gradnje. To je najduže razdoblje njegova djelovanja na novom području, na novim zadacima i u novim uvjetima. Projektira (uglavnom u neorenesansi – sve crkve – i neogotici), nadzire i realizira brojne veće i manje sakralne objekte na području Dalmacije (u koje je tada bilo uključeno i Crnogorsko primorje), školske zgrade sa stanicama za učitelje te druge javne objekte; među nim: župne crkve u Vrgorcu, Račištu i Smokvicama (o. Korčula), Novalji (o. Pag), Pakoštanima, Dolu (o. Hvar), Kominu, Đurđićima, te pravoslavnu crkvu u Kotoru; dvokatnu palaču biskupa u Splitu; školske zgrade u Trogiru i Prijeokom; sudske zgrade u Trogiru i Imotskom; stambene zgrade (Zadar, Arbanasi) te vilu zemaljskog namjesnika u Trstenu kraj Dubrovnika.

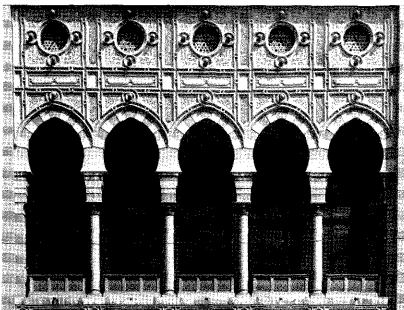
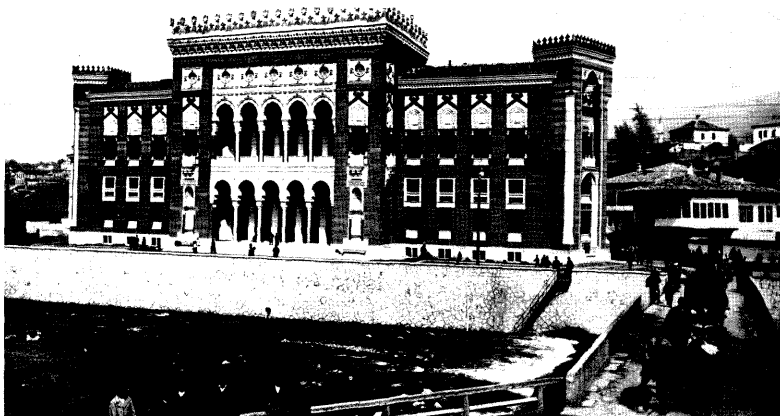
Za vrijeme boravka u Bosni započeto proučavanje arhitektonске baštine nastavlja još većim intenzitetom u Dalmaciji. Proučava monumentalno bogatstvo Dalmacije (snimanje građevnih spomenika, iskopanje rimskih i srednjovjekovnih starina, 1897–1913). Otkriva ostatke stare Asserije u Podgrađu, sudjeluje kod iskapanja stare Doclee u Crnoj Gori te kod Kistanja, u Piramatovicima, Bribiru i Čitluku. Međutim, istraživanja oko crkava sv. Spasa, sv. Nikole i sv. Križa u Ninu, sv. Petra u Priku, pobudila su njegov veliki interes za starohrvatske spomenike pa surađuje i snima za Hrvatsko starinsko društvo u Kninu, za Starohrvatski muzej (iskapanja kod sv. Petra od Klobuka, kao i ona u Kninu na Kaptolu i u Biskupiji te u Biogradu i dr.). Rezultate svojih istraživanja objavljuje u službenim i znanstvenim publikacijama, pa je na osnovi njih imenovan dopisnim članom Centralne komisije za čuvanje povijesnih spomenika u Beču te Arheološkog instituta u Beču.

Insurance Administration building (1890–91) in the Neo-Renaissance style and renovated the Ali Pasha Mosque in Sarajevo (1890–92). Iveković designed the “kirajlatam” (reading room) in Banja Luka and the Town Hall in Brčko (1891). He was also in charge of the construction of the City Hall in Sarajevo (1892–96) and the complex of the Medresa (Moslem school) with a mosque and “šadrvan” (fountain for ritual washing) in Travnik (1895–96). He cooperated with architect Ribarić on the Ilidža Park project. The City Hall in Sarajevo is one of the largest and grandest buildings of the Austrian era in Bosnia. The first plans were drawn by architect Karl Pařík, but these were not approved by the authorities, so architect Wittek was entrusted with the task in 1891. He completed the plans in Pseudo-Moorish style, which he had studied on buildings in Cairo. In 1892, Wittek was taken seriously ill and it became Iveković’s task to complete the unfinished plans and carry out the construction of the City Hall. The drawings were completed in 1894 and the building in 1896. The building was designed in the Pseudo-Moorish style with a Neo-Renaissance basis. The ground-plan consists of an isosceles triangle with towers at the cut corners, and with emphatically protruding central parts on all three sides. The main front was planned to overlook the Miljacka river. An open porch with a flight of stairs is designed with a very emphatic protruding part, and above the stairs there is a spacious loggia in front of a large reception hall. The porch leads to the centre of the building, to a wide and tall hexagonal entrance hall with arcades and galleries leading to all other halls and rooms on the first floor. The entrance hall is adorned with a stained-glass window domed with a steel lattice work.

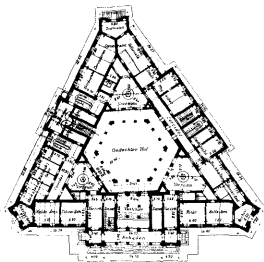
1896–1920

Leaving Bosnia Iveković moved to Zadar in Dalmatia, where he was appointed a building counsellor to the regional administration. His department dealt with the construction of cultural institutions. This was his longest involvement in a new area, with new tasks and under new conditions. His projects in Dalmatia (it contained also a part of the Montenegro Littoral district) included numerous sacral buildings of various sizes (mostly Neo-Renaissance and Neo-Gothic, particularly churches), schools with housing for teachers, as well as other public facilities such as the parish churches in Vrgorac, Račište and Smokvice (Island of Korčula), Novalja (Island of Pag), Pakoštani, Dol (Island of Hvar), Komin and Đurđići, including the Orthodox church in Kotor. Other projects were the three-storey Diocesan Palace in Split, schools in Trogir, and Prijeok, law-courts buildings in Trogir and Imotski, residential buildings in Zadar (Arbanasi), as well as a summer villa for the Provincial regent in Trsteno near Dubrovnik. The study of the architectural heritage begun during the years in Bosnia continued with even greater intensity in Dalmatia.

Iveković studied the historical heritage of Dalmatia (recording architectural monuments, excavating Roman and medieval antiquities, 1897–1913). He discovered the remains of the ancient city of Asseria in Podgrad, took part in the excavation of ancient Doclea in Montenegro, and in projects at Kistanje, Piramativci, Bribir and Čitluk. The research conducted in the surroundings of the churches of Our Saviour, St. Nicholas and the Holy Cross in Nin, and



Gradsko vijećnica, Sarajevo, 1892–96.



City Hall, Sarajevo, 1892–96

Centralna komisija u Beču (koja je 1903. g. utvrdila nove principe i suvremene metode zaštite spomenika, koje je C. Gurliitt već 1900. zastupao) povjerila je Ivekoviću da preko Namjesništva izvede popravak oštećenih starih crkvenih spomenika. Taj zadatak obavljao je 1905–1920. prema novim načelima Centralne komisije i zahtjevima njena rukovodioca Maksa Dvořaka, koji je povremeno obilazio radišta.

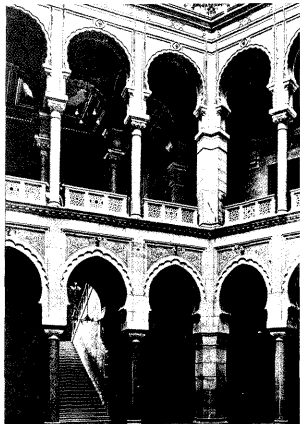
U Zadru su izvedeni manji zahvati na crkvi sv. Donata (1905), a veći na katedrali sv. Stošije kao i na Krištonici (koja je u II. svjetskom ratu potpuno srušena), dok je stanje romaničke crkve sv. Krševana zahtijevalo znatno veće i opsežnije konzervatorske radove (1906–14). Proveo je i potrebne konzervatorske radove na stolnoj crkvi sv. Tripuna u Kotoru, na katedrali i zvoniku sa satom u Dubrovniku i dr.

St. Peter in Priko, aroused his great interest in old Croatian monuments and led to his involvement in the study and recording of findings for the Croatian Archaeological Society in Knin and the Museum of Croatian Antiquities (excavations near St. Peter's of Klobuk, and those at Knin on Kaptol, in Biskupija, and also in Biograd and other places). The results of his research earned him a nomination as a corresponding member of the Central Commission for the Preservation of Historical Monuments in Vienna and the Archeological Institute in Vienna.

The Central Commission in Vienna (which in 1903 defined the new principles and modern methods of monument protection, advocated by C. Gurliitt as early as 1900) entrusted Iveković, through the Regional Administration, with the repair of damaged old church monuments. He was engaged in this task between 1905 and 1920, in accordance with the principles of the Central Commission and the requirements of its chairman Maks Dvořak, who from time to time inspected the building sites. Minor interventions



Gradsko vijećnica, Sarajevo, 1892–96.



City Hall, Sarajevo, 1892–96

1920–33.

Za rata otežano je njegovo djelovanje, a okupacija Zadra od Italije potpuno mu je onemogućila rad. Odlaži u Zagreb, gdje ga Tehnička visoka škola 17. VI. 1920. bira za redovnog profesora na katedri Arhitektonski oblici (za predmete Arhitektonski oblici srednjega vijeka i renesanse i Arhitektura XIX. vijeka). Školskih godina 1922/23. do 1924/25. bio je dekan Arhitektonsko-građevinsko-geodetskog odjela Tehničke visoke škole. — Kao nastavnik bio je neobično marljiv, ustrajan i metodčan. Posvetio se potpuno pedagoškom radu i pripremama za predavanja i vježbe. Bio je fanatik naše stare arhitekture u tadanjoj Dalmaciji i tvrdokorno je zastupao tezu da se u njoj moraju tražiti začeci renesanse.

Nastojao je da u mlađem naraštaju pobudi interes i ljubav za naše arhitektonsko naslijeđe. Sugestivno je djelovao na svoje slušaoc. Prvih godina (dok su se mogla dobiti potrebna financijska sredstva) svakog ljeta vodio je dobro pripremljenu studentsku ekskurziju u Dalmaciju i Bosnu. Nakon povratka na fakultetu su razrađivani materijali snimljeni na ekskurziji te priređivane javne izložbe.

Sva njegova arhitektonska djela pod utjecajem su školovanja na bečkoj Akademiji likovnih umjetnosti, u eklekticiškom duhu, i to ona u Bosni uglavnom u neorenesansi, neogotici i pseudomaurskom slogu, a ona u Dalmaciji u neorenesansi. Bio je protivnik modernih suvremenih shvaćanja u arhitekturi za koja je mislio da su nam nametnuta (kako se žele nametnuti i cijelom svijetu), da nemaju ničeg zajedničkog s našom prošlošću i tradicijom, te da im je glavni princip »kolektivnost« a ne »individualnost« kao u eri eklektizma.

were made in Zadar on St. Donatus church (1905), and more extensive ones on the cathedral of St. Anastasia as well as on the Baptistery (completely destroyed in World War II), whereas the condition of the Romanic church of St. Grisogonus required much more thorough and extensive conservation work (1906–14). He also executed the necessary conservation work on the cathedral of St. Triphonos in Kotor and on the clock tower in Dubrovnik.

1920–33

Iveković found it difficult to carry out his activities during the war, and the subsequent Italian occupation of Zadar finally made it entirely impossible. He returned to Zagreb, where he was appointed full professor at the Technical College on 17 June 1920. He held the Chair in Architectural Forms (teaching courses in Medieval and Renaissance Architecture and 19th Century Architecture). During the academic years 1922/23 to 1924/25 he was Dean of the Department of Architecture, Civil Engineering and Geodesy of the Technical College. Iveković was a hard-working teacher, dedicated and systematic. He was a fanatical admirer of the old indigenous architecture in Dalmatia and obstinately advocated the thesis that this is where the source of the Renaissance is to be sought. After the war he took his students on well-prepared excursions to Dalmatia and Bosnia each summer, and analyzed the recorded material and prepared it for public exhibition in Zagreb.

All of Iveković's projects were influenced by his education at the Academy of Fine Arts in Vienna. They are characterized by eclecticism, those in Bosnia mainly by the Neo-Renaissance, Neo-Gothic and Pseudo-Moorish style, and those in Dalmatia by the Neo-Renaissance. He was opposed to modern ideas in architecture, because he thought that they were imposed from outside (and pushed on the whole world), that they had nothing to do with the Croatian past and tradition, and that their main principle was »collectivism«, not »individualism«, which was a feature of the age of eclecticism.

Obiteljska stambena zgrada,
Trsteno kraj Dubrovnika, 1910.

Family house, Trsteno near Dubrovnik, 1910



DJELA (izbor):

1890–91.

Mirovinska zaklada, Sarajevo, ugao Maršala Tita i Kranjčevićeve, projekt i izgradnja dvokatne poslovne zgrade u neorenesansnom stilu.

1892–96.

Gradska vijećnica (danas Narodna biblioteka), Sarajevo, ugao Obale vojvode Stepe 42 i Ulice Petra Kočića, projekt i izgradnja objekta u pseudomaurskom stilu.

1895–96.

Kompleks Medrese (danas Dom staraca), s džamijom i šadrvanom, Travnik, projekt i realizacija objekata.

1897–20.

Iskapanje, istraživanje i snimanje starina i građevnih spomenika u tadanjoj Dalmaciji, uz posebni interes za starohrvatske spomenike.

1904.

Župna crkva, Novalja, o. Pag, projekt i realizacija objekta u neorenesansnom stilu.

1905–20.

Restauratorske radnje na sakralnim objektima u Zadru, Kotoru, Trogiru, Dubrovniku i dr.

1910.

Obiteljska jednokatna stambena zgrada, projekt i realizacija, Trsteno kraj Dubrovnika.

1921–22.

Akademija likovnih umjetnosti, projekt i realizacija trokatne zgrade s mansardom uz već postojeće umjetničke atelijere, Zagreb, Ilica 85, dvorište.

Trokatna stambena najamna zgrada, s lokalima u prizemlju, Zagreb, Račkoga 11.

PROJECTS AND PUBLICATIONS (Selection)

1890–91

Retirement Insurance Administration, Building, corner of Marshal Tito and Kranjčevića Streets, Sarajevo, design and execution of a three-storey office facility in the Neo-Renaissance style.

1892–96

City Hall (now the National Library), corner of 42 Vojvoda Stepa Embankment and Petar Kočić Street, Sarajevo, design and execution in Pseudo-Moorish style.

1895–96

Medresa Complex (now Retirement Home) with a Mosque and fountain, Travnik, design and execution in Pseudo-Moorish style.

1897–1920

Excavation, study and recording of the state of antiquities and architectural monuments in Dalmatia, with particular emphasis on ancient Croatian monuments.

1904

Parish Church, Novalja, Island of Pag, design and execution in the Neo-Renaissance style.

1905–20

Restoration work on sacral buildings in Zadar, Kotor, Trogir, Dubrovnik, etc.

1910

Two-storey family house, design and execution, Trsteno near Dubrovnik.

1921–22

Academy of Fine Arts, design and execution of a four-storey building with an attic to complement the existing art studios in the courtyard of 85 Ilica, Zagreb.



Stambena najamna zgrada, Zagreb,
Račkoga 11, 1921–22.

Residential row-house, 11 Račkoga St.,
Zagreb, 1921–22

Ivekovićeve djela tiskana u zasebnim edicijama:

Die Entwicklung der mittelalterlichen Baukunst in Dalmatien, Anton Schroll & Co, Wien 1910. (dorađeno prema predavanju održanom na VIII. međunarodnom arheološkom kongresu, Beč, 1908).

Dalmatiens Architektur und Plastik, I–IV, A. Schroll & Co, Wien 1910–20. (Najznačajnije djelo Ivekovića.).

Jadranska straža izdala je 1928. g. prijevod u 6 svezaka: 1. Zadar, 2. Šibenik, 3. Trogir, 4. Split, 5. Dubrovnik, 6. Otoci Rab, Hvar, Korčula.

Bau- und Kunstdenkmale in Dalmatien, I–VI, A. Schroll & Co, Wien 1927. (Drugo, dopunjeno izdanje, s izmijenjenim naslovom.)

Crkva i samostan sv. Krševana u Zadru. Hrvatska zadužbina iz X. stoljeća, Djela JAZU, XXX, Zagreb, 1931, str. 60 + table.

Objavio je i brojne napise, među inim: *Značajke graditeljstva ranog srednjeg vijeka u Dalmaciji*, Narodne starine, I, Zagreb 1922; *Grobovi otaca*, Narodne starine, VII, Zagreb 1922; *Bunje, čemeri i poljanice*, Djela JAZU, XXIX, Zagreb 1925, 413–429; *Gradevno umijeće u Dalmaciji od X–XVIII stoljeća*, Jubilarni zbornik Matice Hrvatske, Zagreb 1925; *Gradevna umjetnost kod starih Hrvata*, Seljačka prosvjeta, XI, 1927; *Historijski prikaz Dugog otoka i Kornata*, RAD JAZU, 235, Zagreb 1928, 245–279; *Moderna arhitektura*, Spomenica Tehničkog fakulteta 1919–29, Zagreb 1929, 1106–1113; *Najstariji samostani na dalmatinskim otocima*, RAD JAZU, 242, Zagreb 1931, 216–226; *Crkva sv. Andrije na Vrgadi ispred Biograda*, Narodne starine, Zagreb 1933; *Krstionica kod Stolne crkve sv. Stošije u Zadru i vrijeme građenja njezina i crkve sv. Donata*, RAD JAZU, 258.

Four-storey residential row-house, with commercial areas on the ground floor, 11 Račkoga Street, Zagreb.

Iveković's studies published in separate editions:

Development of Medieval Architecture in Dalmatia, Anton Schroll & Co, Wien, 1910.

Dalmatian Architecture and Sculpture, I–IV, A. Schroll & Co, Wien, 1910–20. (Iveković's most important work, published in a series of four volumes). Published in translation in 6 volumes: 1. Zadar, 2. Šibenik, 3. Trogir, 4. Split, 5. Dubrovnik, 6. The Islands of Rab, Hvar and Korčula (Jadranska straža, 1928).

Architectural and Art Monuments in Dalmatia, I–VI, A. Schroll & Co, Wien, 1927.

Church and Monastery of St. Krševan in Zadar, 10th century Croatian Foundation, Djela JAZU XXX, Zagreb.

Iveković also published a number of diverse studies, e.g.: *Characteristics of Early Medieval Architecture in Dalmatia*, Narodne starine, I, Zagreb 1922; – *The Graves of Our Forefathers*, Narodne starine, VII, Zagreb 1922; *The Art of Building in Dalmatia Between the 10th and the 18th Centuries*, Jubilarni zbornik Matice Hrvatske, Zagreb 1925; *The Art of Building in Old Croatia*, Seljačka prosvjeta, XI, 1927; *A Historical Presentation of the Islands of Dugi Otok and Kornati*, RAD JAZU, 235, Zagreb, 1928, 245–279; – *Modern Architecture*, Spomenica Tehničkog fakulteta 1919–29, Zagreb, 1919, 1106–1113; – *The Oldest Monasteries on the Dalmatian Islands*, RAD JAZU, 242, Zagreb, 1931, 216–226; *St. Andrew's Church at Vrgada near Biograd*, Narodne starine, Zagreb, 1933; – *The Baptistery at the Cathedral of St. Anastasia in Zadar and the Time of Its Construction and That of St. Donatus' Church*, RAD JAZU, 258, Zagreb, 1937, 1–14.